This kind of Education Makes People Desire More Opera, but It Does Not Teach Them to Love Good Music Failure Staring Some One Squarely.

Some years ago an English newspaper in commenting on the condition of musical taste in this country said that the Americans had no discrimination, for the excellent reason that with them music meant merely opera. At the time when this comment was published it was so ridiculous as to excite only laughter, for at that period five operatio performances a week constituted the local supply whereas there were always from eight to ten concerts; but if this same British Solomon were to exude a little wisdom just now and merely repeat the statemen prematurely made he would learn to his satisfaction that even New York newspaper men would have a hard task to combat his assertion.

The late Col. Mapleson, for some years impresario at the Academy of Music, was wont to admit that the operatio road was a hard road to travel. He confided to the whole world in his memoirs the fact that he had always lost money. His declaration read like a jest, but it was ober truth. Sometimes the gallant Colonel was a little ahead, but he never stayed so. He finished his first season with a loss. "I resolved to reorganize the company the next season," he writes. and get even. I have been in the business thirty years, and am not even yet."

When therefore Henry E. Abbey undertook the burden of introducing the Metropolitan Opera House to the public it was generally predicted with the most cheerful confidence that he would lose all that he had. This indeed he did and a good deal more. It took him years to pay off his indebtedness, and one of the things his friends remember with pride is that he did pay it off and at the rate of 100 cents on the dollar.

It was not till Maurice Grau assumed the direction of the Metropolitan Opera House that the institution was put on a remunerative basis. It remained in that desirable situation for a short period after Mr. Grau's death, reaping the benefit of the prestige which he had built up for it; but the inexplicable extravagance which gradually crept into the system of the theatre soon drove out the possibility of profit and restored opera to its ancient state of being always a losing venture. It has long been a source of wonder to

those who have to watch the progress of theatrical affairs that the projectors of amusements show so little originality in the spirit of their adventures. Oscar Hammerstein has for many years suffered from an incurable thirst for operation management, and no observer was astonished when he bounded into the arena and placed a lyric company on the stage of the Manhattan. It was prophesied that one season would give Mr. Hammerteinall the experience he needed.

Few suspected the resourcefulness of this indefatigable man. He is still doing business at the old stand and will "the game" amuses him. When it eases to do that the doors of the Manhattan will close on opera and open on some other form of entertainment.

that Oscar Hammerstein has been able to ontinue his opera seasons at the Manattan despite the opposition of the older ouse in Broadway has set a score of other

not less than four price scales. Of course three-fourths of this talk is There are pretty certain to be four operatic enterprises, but no more. The Metropolitan and Manhattan will continue representations at the New Theatre. There will be a season of opera with Mascheroni as conductor at the Academy of Music. These things are settled. er two cheap companies do not break into the field at some other theatres.

The interesting feature of this situation is that managers are rushing so eagerly into a field which is already proved conclusively to be overcrowded. If the houses were both earning profits, there would be some reason for other managers to seek to lure some of them away; but even then it would be wise to know that there was a surplus which exceeded the capacity of both places. Only a very blind person could go often to the opera houses and still believe that they had more patronage than they could well handle. Furthermore it is no longer a secret that the Metropolitan will face a heavy deficit at the end of this season. This is partly due to extravagance in the methods of Mr. Gatti-Casazza's predecessor, but it is in no small measure also due to the indisputable fact that many performances of the current season have failed to interest the public.

Nevertheless the air throbs with the announcements and rumors of additional operatic enterprises. Most of the additional schemes rest on the belief that there is a vast public yearning for opportunity to attend operatic entertainments at low prices. Where is this public? Why did it not keep in New York the Abramson company instead of permitting it to fade away into the West? Why did not this public cherish in its capacious bosom the energetic James W. Morrissey, who strove to induce it to love cheap opera? Why did not this public support Gustav Hinrichs?

Does it not occur to the observer of operatic affairs that fifteen years ago there were more cheap opera enterprises than there are now and that all of them have gone out of existence? What became the organizations of Henry W. Savage? These are not dead, but have sought other fields. Why? Does any one suppose that Mr. Savage is asleep? No one knows better than he that the public for cheap opera in this town is too limited to pay a continued profit. No one knows better than Mr. Savage that the increase in the popularity of opera at the two big institutions does not and cannot in the slightest degree help low priced enter-

First of all the people who have money to pay for opera would rather sit in the gallery of the Metropolitan and hear Caruso than in the orchestra of a theatre and hear Mr. Nobodi. They would rather give \$3 a seat in Mr. Hammerstein's balcony to watch Mary Garden than 50 cents in the dress circle of some small house to hear

dignorina Giardini. The proof of the pudding is in the eat-

ing. The cheap enterprise begins its STRAUSS AND season early in the autumn and perhaps continues it till one of the other houses opens. That ends it. As soon as the great operatic favorites come upon the scene the "popular priced" audience deserts its economical table d'hôte of music and hastens off to the lobster palace. This has never failed except in the case of the Castle Square Opera Company, which held its own for a time; but, as pre

riously asked, where is it now? Meanwhile projectors of new operation enterprises ought to pause to consider the interesting fact that the establishment of what may be called an operation 'plant" is no small undertaking. The plant may be described as consisting of scenery, costumes, music, properties, chorus, ballet and orchestra. Of course an orchestra can be engaged at any time, but it does not follow that it will be a good orchestra. There is a large body of and Ernestine Schumann-Heink after orchestral musicians in this city, but singing at three performances in Dresden only a comparatively small part of it was so hoarse that she had to postpone has any operatic routine.

takes time to teach new choristers the rehearsals the opening performance had operas. To be sure there are plenty of to be postponed in order to let the singers old chorus singers lying about ready rest their vocal cords. for any job that happens their way. but they are hardened offenders and no that the production at Dresden was genconductor on earth can make them sing anything in any way but that to which they have become habituated.

Now, take the case of Mr. Hammerstein If he desires, as he has told us, to give a season of "educational" opera at low prices, beginning in August, he has his plant ready made; and it is to his advantage to keep this plant in operation. He can thus prevent his choristers from drifting away from him by reason of their obtaining employment in the closed season with operetta organizations or in some other manner. He preserves the integrity of his orchestra and he keeps his stage hands contented. He can reap a certain profit out of such a season even if it barely pays its expenses.

However, there is no doubt that hundreds of amusement purveyors are suffering just now from the bite of the opera fly. Some of them will suffer much more they do not apply heroic remedies pretty quickly. Meanwhile, those who have the musical progress of New York at heart must lament the plethora of opera. If it were true, as theatrical managers and certain easily swayed editors appear to believe, that eagerness to go operatic entertainments was an evi dence of musical taste, then it would be peneficial to the city to have more opera; but the solemn truth is that the opera is the lowest form of musical art, and the most convincing proof of this is the fact that it is the most popular.

What the greatest number of people all over the world believe to be the finest art is surely nothing of the sort. A vast amount of twaddle is written on this point. Wise men are fond of pointing out to us that the demonstration of the perfection of an art work is its universality, its appeal to all mankind.

The answer to this is that the Parthenor does not make a profound impression on one-third the number of persons moved to their souls by the Coliseum: that the "Transfiguration" of Raphael passes almost unnoticed by thousands who in all like ihood continue to do it as long are speechless before Meissonier's "Napoleon in 1814"; that the Venus de Mile gets less wondering admiration than the Laccoon," and that Puccini's "Tosca" has ten thousand adorers to one worship Here is the point: The bare fact per of Bach's "St. Matthew Passion."

The truth is that art works appeal to the average human being by their dramatic exterior, by the nature and vivacity of the story they tell, and not by managers by the ears. All along Broad- their excellence as art. Furthermore. way one hears excited talk about operatic in the observation of art works people enterprises. All sorts and conditions of follow custom and tradition. The Sistine managers are going into opera. Half a Chapel is crowded with craned necks dozen theatres are going to have opera simply because Michaelangelo's "Last companies next season. The public will Judgment" is a huge narrative canvas and be enabled to attend operatic perform- because every tourist agency's circular ances in at least four languages and at since tourist agencies began to exist sights of the ancient city. It is a fortuitous idle chatter and nothing will come of it. circumstance that the picture is a master work of art, but it is perfectly safe to say that if it lacked the theatric element even stars of Baedecker and the of course. There will be forty lyric advertising of the tourist agencies would not have kept it before all travellers for so many years.

Hundreds of thousands of people roll up their eyes in ecstasy over such works But we shall be much astonished if one as "Tosca" and "Madama Butterfly" but could not be induced to sit through the fifth symphony, the "German Req-uiem" or Schubert's "Müllerlieder." Opera is a form of musical entertainment made easy by pictures. When it is at its very highest, as in the operas of Mo-Manhattan and Metropolitan opera zart, the "Falstaff" of Verdi, or the music dramas of Richard Wagner, it still offends the purest taste by its incongruities, its imperfect union of the elements of which it is composed, its inadequacy to the purposes which it professes, its involuntary disclosures of lame and lamentably impotent machinery.

There is not one operatic work which as a piece of pure art and complete expression can take its place by the side of the fifth symphony of Beethoven. There is no opera which soars into the ineffable regions of imagination and emotion reached by the "St. Matthew Passion" of Bach. Nevertheless, it is safe to say that two-thirds of the people who frequent the operatic performances in this city never heard Regulz measurement. neard Bach's masterpiece and would not sit through a performance of it if they could be induced to go.

The real reason why they would not The real reason why they would not sit through such a work is to be found in the debasement of their ideals by addic"Perhaps you would not object to some "Perhaps you would not object to some tion to the opera. The best music is outside the field of opera. Constant hearing of opera unfits one for the enjoyment of this music, just as continual reading of this music, just as continual reading of the music purpose of the second part of the composer and his wife. sensational nevels fills one with distaste for such works as "The Vicar of Wakefield" or "Pendennis."

Art reaches its loftiest height when t is supremely independent. The most admirable painting is one which is a guest picture, not a story. The best sculpture picture, not a story. The best sculpture objection to the production of the work is that which is a statue, not a narrative. but I would say that we must settle first The best decorative art is that which is an adornment, but not a disguise. The best music is just music. The final test of programme music is its justification as music and not as the embodiment of a story or a fancy.

In order that a public shall acquire fine taste in music, therefore, it must have its attention centred on music as music, not as the accessory to a play and the medium for the exhibition of a tenor or a prima donna. When managers talk about cultivating public taste they are not ingenuous but shrewd. They mean the cultivation of more taste for opera, and naturally the way to make people like opera better is to give them o much of it that they cannot find time to hear any other form of musical entertainment. Let us be honest and confees that that is what we mean. The true education of public taste will never be accomplished by Puccini or Richard W. J. HENDERSON. Strauss.

TALES OF THE COMPOSER THAT AMUSE GERMANY.

Difficulties of Rehearsing the New Opera -Noise and More Noise the Orders to the Orchestra-Stories of the Economy of Richard Strauss in Money Matters.

The production of Richard Strauss's opera "Elektra" has started a crop of stories about the composer in Germany. There have also been a lot of curious incidents in connection with the performance of the opera.

The first performance at Dresden was not without its victims. Ernst von Schuch strained a muscle in his arm in trying to bring out all the force of the orchestration, her appearances at the Royal Opera A chorus is not built in a day and it House in Berlin. After the Berlin dress

It was in the work of the principals erally more brilliant than that at Berlin. although Thila Plaichinger in Berlin was more satisfactory in some respects than Ida Krull who succeeded in wresting the title rôle at Dresden from Marie Wittich. The rehearsals at Dresden had an incident that recalled the famous scene between the two latter prima donnas when during a performance of "Die Walkure" Mme. Krull as Sieglinde redirections and kneel before Brünnhilde. Once during the rehearsals of "Elektra' Strauss called out to Mme. Krull: "You must be still more hateful in your

acting of that speech." The soprano did not hear him, but standing forward on the stage, caught what the composer said.

"The Royal General Music Director" Strauss's title-"says you must be still more like a colleague in your manner of expression.

There has already sprung up a tradition about the rehearsals of the opera. Generally it relates to the amount of tone that the composer insisted should be

that was much too mild, much too softthe strings as well as the wood wind and the brass must all come in there. Only do not have any consideration for the singers, simply bow and blow as hard as you can.' Then on another occasion he had Von

Schuch interrupt the performance. "This part, gentlemen," he said, will repeat; moreover, with all your power. It was not satisfactory the first I thought I heard the voice of a time. singer

Then the Von Hoffmannstahl libretto has come in for its share of ridicule. A story has it that the librettist was coming out of the Dresden Opera House after the first night on his way to supper.

"How," he asked modestly, think 'Elektra' compares with 'Salome'?' "Why, 'Elektra'," his friend replied, "is as much greater than 'Salome' as Mont Blanc is higher than the Semmering," the Semmering being a resort near Vienna.

The playwright seemed satisfied at the compliment, but a shadow crossed his

"That may be true " he observed "but there are always a great many more people on the Semmering than there are on Mont Blanc."

Cologne, Frankfort, Elberfeld and Hamburg have had the opera now and it is imminent in Vienna. After a while the composer is going down to Italy to produce it in Milan and Turin and later in

A surprising feature of the excitement that Strauss arouses in the public is the complete lack of interest the public shows in the personality of the composer. Strauss has now shaved off the mustache he wore and the change is said to add

Even in Germany, where there is so little pretense in regard to the art of song, and even the quality of the voice is ignored, the criticisms of Frau Strauss's perform-ance were generally severe. What they were generally severe. What they thave been but for the imposing figure of the foremost of German compos-

else saw it. Strauss listened to the burlesque of the

text and music and expressed himself as highly amused, and instead of objecting to anything that it contained he seemed

Strauss gave his consent and was leav-

ing the room with his colleague when Frau Strauss called him back. There was a brief and whispered consultation between them and then Strauss joined the waiting Of course," he added, "I should have no

the question as to what share of the royalties would go to me."
"Salome" is not protected in English, although the German and French translations are private property. Sarah Bernhardt, who had the original text, was asked to buy the work outright for \$10,000 during the most turbulent part of the writer's life, but she refused, and got her-

self roundly abused by his friends in con-

quence. rauss's home is in Berlin, and his way Strauss's home is in Berlin, and his way of life there and in the Bavarian highlands where he lives in summer is of the simplest. It is said that on one occasion he was so late for a performance that he indulged in the unusual luxury of a taxicab to take him from his home in Charlottenburg to the Royal Opera. When he arrived there only time for him to hurry into his place in the orchestra remained, so he

"ELEKTRA"

member. What was the amount you paid for me?

The doorkeeper recalled that it was one mark and ninety pfennigs. That is something under 50 cents. There are one hundred pfennigs in a mark and a five pfennig piece is the smallest of all German coins.

The doorkeeper took the proffered two mark piece from Strauss and started to search in his pockets for the change. Finally he produced a five pfennig piece. he fumbled without success

"I am afraid that is all the small money
I have, your Excellency," he said. "I
have looked in all my pockets."
"Well, look again," answered Strauss. "Well, look again," answered Straum, who had every appearance of being able to wait so long as it was necessary able to ent. "Look well through

for the one cent. "Look well your pockets. You must have it." The composer was right in his con-ecture. The stage doorkeeper did find five plennig piece and Strauss was not robbed of a cent. earnings now are estimated

at \$60,000. His salary as Royal General Music Director amounts to \$5,000 for only three months work in the year.

The score of "Salome" he sold outright to his publishers for \$12,500, and they made such a good thing out of it that they did not object to paying \$27,500 for "Elektra." He gets in addition 75 cents on every copy sold and his royalties, which it is thought will amount in three years to not less than \$30,000. The royalties for the use of "Salome" amount now to t \$60,000. His salary as Royal General or the use of "Salome" amount now to \$20,000 a year, although before the work secured a regular place on the stage the composer's earnings were not more than \$7,500 a year. His earnings from his songs are large, so all his economies

GOSSIP OF THE OPERA HOUSES.

Two of the most popular singers a the Metropolitan have decided to take a long rest when the season here closes. fused point blank to follow the stage Geraldine Farrar will cancel her spring season at the Opéra Comique in Paris, where she was to sing for six months under the tutelage of Albert Carré, and health. She has no apprehensions as to her vocal condition once she has had Ernestine Schumann-Heink, who was the opportunity to rest after several seasons of work that would have proved too much for any woman so young and accustomed to give so much of her strength in every role she sings. Then Enrico Caruso is to spend the summer in complete rest from any sort of singing. He goes to the South at the close of the opera season to sing several times in the spring festivals, but there will be no more tours through Europe appearing appearing tours through Europe appearing every second night and then catching the steamer in time to sail for this country, occasion he had Von Schuch rap on his desk for silence.

"Gentlemen," he said to the orchestra,

"Charlemen," he said to the orchestra,

Leon Rains did not carry away with him a contract to return next year to the Metropolitan Opera House when he sailed away the other day. He is not the only may be more difficult since one singer has failed to secure an engagement here to persuade others to come for trialappearances. It was Mr. Dippel's ambition to introduce here the custom of having singers make several appearances before they are put under contract. The engagement of Erik Schmedes here for Monday afternoon, only twelve appearances was in a measure the same sort of a test through which

for the opera houses in Europe.

"If it had been possible to engage Mr. Rains." Mr. Dippel said, "other singers might have here willing to take the might have been willing to take the same chances. I fear now, however, that they will be discouraged. There are that would never become popular here; it is only by hearing them at the Metropolitan that we can tell whether or not they would be liked. I am afraid that after the experience of Mr. Rains, however, few artists will be willing to make the image of the image. The other artists will be willing to make the image of the image of the image. The image is a like in a major, op. 35, No. 6, and the image of the image of the image. the journey to sing trial appearances That is among my reasons for regretting that the management of the Metropolitan that the management of the Metro Opera House could not engage him.

The achievement of Mary Garden in singing two operas in the same day is unusual and probably not to be repeated often, if the singer's condition is to be considered, but it has happened before in these strenuous operatic days. Mme. years ago sang "La Traviata" in the afternoon and "Il Trovatore" at night, but she was used to such feats, as some years before she had appeared early in the evening at a symphony concert and then gone to the Metropolitan to sing Brunninterest to a face that is in most details hilde in "Siegfried." Allen Hinckley recommonplace. In spite of the subjects cently sang in an evening performance, that he chooses for his operas his private and at 11 the next morning began the life is most exemplary and it is his de- music of Gurnemanz in "Parsifal," which life is most exemplary and it is his devotion to his wife and child that he has more than once advanced as an answer to the charge that the terms he demanded for his works showed him to be avaricious and grasping. The last time that his publishers were accused of rapacity on his behalf his answer was:

"Since when has it been a crime for a German to look after the interests of his wife and child?"

His devotion to his family is shown in His devotion to his family is shown in more ways than in laying up treasure for them. Only a short time before the production of "Elektra" the composer made a concert tour with his wife, and she, as usual, sang his lieder to his accompaniment. Even in Germany, where there is so little Toscanini hurried some of the tempi in the last act to allow her to reach the station, which she did two minutes before the hour which she did two minutes before the hour of departure. She had no time to change her costume, moreover, so entered the drawing room of the sleeper just as she had expired in the dungeon of the Egyptian priests.

Operatic extension had a setback the other day when it collided with the plump but comely person of Emmy Destinn. Unmoved she heard the complaints of the managers who wanted to send the best possible troupe to Baltimore to build the overture to "Tannisuser" are announced. up the strength of the company there; stonily she listened to the accounts of the great advantage such disappointments were to the opposition in the shape of the disturbing Hammerstein and without the least hesitation she shook her black Bohemian locks, set her white teeth and declared that she was engaged to sing in New York and not to travel five hours in New York and not to travel five hours away from the city to appear as Nedda and then hurry back the next day to rehearse "Falstaff." In view of the complete extinction of the race of prima donnas, this rebellion caused astonishment, and there was an effort to discipline Mme. Destinn. Then she showed that there might not be any more prima donnas but that the spirit of the woman singer did not differ very much from that of this extinct musical bird. She sent a doctor's certificate to the opera house declaring that she was too ill to travel, and the management thereupon sent Mme. and the management thereupon sent Mme.

Mme. Donalda, who comes back to New York next winter to sing with the Italian company which is to spend most of the season at the Academy of Music, has been appearing in concert recently in England and will sing during a part of the winter at the Opéra Comique. Since her first appearances here she has learned to sing plest. It is said that on one occasion he was so late for a performance that he included in the unusual luxury of a taxicab to take him from his home in Charlotten-burg to the Royal Opera. When he arrived there only time for him to hurry into his place in the orchestra remained, so he asked the door keeper to pay the chauffeur for him.

Several weeks passed and the Royal General Music Director gave no sign of remembering his debt to the stage door keeper. After a while the latter was courageous enough to mention it.

"Oh, yas," Strauss answered. "I re-French and German as well as Italian.

"Falstaff," and the composer worked with him from the first rehearsal until the last. After the representations at La Scala had come to an end it was Signer Mascheroni who went with the company that introduced Verdi's comic opera in the principal cities of Europe.

NOTES OF MUSIC EVENTS.

The programme for the coming week at the Manhattan Opera House is as follows: Monday, "Louise" with Mary Garden and the usual cast. Wednesday, "Puritani," Mme. Tetrazzini, Mr. Constating and Mr. de Segurola. Friday, "Prin-cesse d'Auberge" with the cast heard in the first performance of the opera. Saturday afternoon, "La Navarraise" with Miss Gerville-Réache in the principal rôle, followed by "Pagliacci" with Mesars. enatello and Sammarco. Saturday evening. with the regular cast, including Mary Garden in the title rôle.

The announcements for next week at the Metropolitan Opera House are these: Monday, "Cav-alleria Rusticana" and "Pagliacci," Mmes. Gadskis Gay, Farrar, Messrs. Caruso, Grassi, Amato and others. Wednesday night, "The Bartered Bride" with the regular cast. but with Alfred Hertz conducting. Thursday, "Faust," Miss Farrar, Messra Caruso, Amato and Didur. Thursday, "Die Walktire," Mmes. Gadski, Morena, Homer, Messrs. Anthes, Soomer and Hinckley, Saturday after-noon, "Falstaff," Mmes. Desting, Alda, Gay, Messrs. Scotti, Campanari, Grassi and others Saturday evening, special performance for the benefit of the endowment fund, comprising selec-

Germaine Schnitzer, planist, will give a recita at Mendelssohn Hall on Friday afternoon. Her principal number will be the Brahms sonata in F minor. She will play also Schumann's "Etudes

The People's Choral Union will give Mendels hn's "Elljah" at the Hippodrome on March 21.

The Symphony Seciety concert on March 21 will bring the Tschalkowsky cycle to its close and will also be the last Sunday afternoon concert of the season. The programme will include the "Nut Cracker" suite, op. 71, which was a concert transcription of the ballet of the same name and Symphony No. 6, op. 74, known popularly as the "Pathetic." This work was Tschalkowsky's last work, and so to say his musical testament will devote that time to recovering her for it is dated August, 1893, and Tschalkowsky died in October of that year on the very day who he was scheduled to conduct the symple the Musical Society of Petersburg. He sent the sonal tribute of affection, and they arrived only a few days after his sudden death. Walter Dam ne did also the fourth and fifth symphonies. Waiter Damrosch's double performance

the Ninth Symphony next Tuesday evening however novel it may appear in this country is not the first one on record. It will be remem bered that a double performance of this worl was given in Berlin some twenty years ago. no other than Hans von Buelow, greatest of Bee thoven interpreters. Mr. Damrosch believe that such an immediate repetition on the sar evening will increase the pleasure and under standing of the listeners a thousand fold. An intermission of fifteen minutes between the two performances will give the performers and the audience sufficient rest. The New York performance will begin promptly at 8:15 P. M. and the doors will be closed during the first movemen t away the other day. He is not the only of the symphony. The orchestra will include person to regret this circumstance, as it 100 players, but Mr. Damrosch does not believe n doubling the wood wind choir, as in his opinion this would only thicken the themes brought out by that section. He has adjusted the dynamic in the strings so as to preserve a proper balance of tone between the various orchestra groups A chorus of 300 from the Oratorio Society, the has been rehearsing constantly during the last month. A private general rehearsal will be held

The quartet of Hugo Wolf, which is to be the feature of the Flonzaley Quartet's third and last chamber music concert at Mendelssonn Hall on Tuesday evening. March 16, is very seldom performed because of its extreme difficulty. Wolf wrote it in 1879 at the age of 19, but never heard it performed, as he was dying in an insane asylum at the time of the first public performance in Vienna. The Flonzaley Quartet has played the composition often in Switzerland. Beigium and Holland, and last October with great success in Berlin and Leipzic. The other aumbers on Tuesday's programme are the Boecherini quartet in A major, op. 33. No. 6, and the Doorak quartet in A flat major, op. 103. aumbers on Tuesday's programme are the Boecherini quartet in A major, op. 32, No. 6, and the Dvorak quartet in A flat major, op. 105.

David Bispham, who is president of the New most elaborate and interesting programme has been arranged, consisting of works by American have for his assisting artists Miss Maud Powell have for his assisting artists Miss Maud Powell, violiniste; J. Kovarik, viola: Miss Augusta Cottlow, piano, and H. Osborn Smith and Miss Anne Mukle, accompanists, while F. X. Areas will conduct the Poeple's Symphony Orchestra.

"My room had one small gas jet high up on the wall where it did little real up on the wall where it did little real good. There was no washstand in my room, for, as the landlady said: There is "The Raven" of Poe, recited by Mr. Bispham to

evening, March 25, at Carnogie Hall. The soloist will be Katharine Goodson, the English planiste,

will be Katharine Goodson, the English planiste, who will play the Liszt concerto. The orchestra will play compositions of Beethoven, Schumann and Wagner.

The sixth and final evening concert of the Kneisel Quartet this season will be given at Mendelssohn Hall on Tuesday evening, March 23, with Miss Katharine Goodson as assisting artist. The programme follows: Dvorak, quartet in F major, op. 26 (3 movements): Brahms, quartet in G minor, for plano and strings, op. 25: Mozart, quartet in G minor, for plano and strings, op. 25: Mozart, quartet in G minor, for hall that took my fancy. Here my hall piano and strings, op. 25; Mozart, quartet in G major.

season to take his place at the head of this orchestral body has arranged programmes of uncommon interest for both occasions. For the first concert the Schumann "Manfred" overture. Beethoven's Seventh Symphony—which has been heard here several times this winter in various concerts—the "Slegfried Idyll" and the overture to "Tannhäuser" are announced. These works have never before been conducted in New York by Mr. Mahler, who will present a Beethoven programme for the concert to take place on April 6. It will begin with the "Egmont" breast, 'saying to myself surely this will a Beethoven programme for the concert to take place on April s. It will begin with the "Egmont" overture, which is to be followed by the Ninth Symphony. In addition to the augmented or-chestra there will be for the final movement of the symphony the famous Bach Choir of Montlair, comprising 230 voices under the direction of Frank Tart and a quartet of soloists to include

The last concerts of the Boston Symphony Or hestra will be given in Carnegie Hall on Thursday programme-Bruckner's Symphony in G minor. No. 8, which had its first performance in America in Boston on Friday and Saturday, and Scheinpflug's overture to "A Comedy by Shakespeare. The other numbers on the programme will be Debussy's "The Afternoon of a Faun" and the prelude to "Die Melstersinger."

For Saturday afternoon Mr. Fledier has chosen as his leading work Berlioz's "Fantasie Symphony," the performance of which under his conducting avoiced a real sensation in Boston.

conducting aroused a real sensation in Bosto a week ago. The second part of the programm will contain Ernest Schelling's "Fantastic Suit for planeforte and orchestra, which has already been heard here, and the overture to "Der Freschütz." Mr. Schelling will be the soloist.

Tribute From Mexican Night Owls. From the Baltimore American

"There is a funny old custom in the City

LAMENT OF A WOMAN WHO DECLARES IT.

and the Southern Cooking Place.

"If I ever get rich enough I mean to start a string of first class boarding houses in New York for business women. Not women's hotels, which are for the most part a travesty on the name, but real homes where comfort is to be had and an atmosphere of wholesome good fellowship, where hall rooms are heated. where clean towels can be had every day without raising the roof and a gas jet furnished that a woman can at least see

It was a young woman who had just graduated from a life of "independence" into that of matrimony who spoke to a group of friends at a small social gathering recently. She followed up her remarks by a story of her experiences in New York boarding houses. Her experiences were by no means confined to the cheaper sort of lodging houses, for she spent an average of \$8 a week for her hall room, which was always in a first class house, "with references."

"I suppose I made a mistake," she went on, "in starting in in a hall bedroom. It is nice to be alone, but I know now that if I had had a roommate it would have ben much cheaper and better all around, for then we could have taken a larger room and reaped the benefits which the occupants of the higher priced rooms invariably receive. It has been said, and I firmly believe it, that 'once a hall bedroomite, always a hall bedroomite.' It's hard to get away from the habit, but hard to get away from the habit, but

at home. I know now that had I stayed ear my friends I would have done precisely as well and have been saved many bitter experiences.

"I first spent a few days at a woman's hotel to give me time to look about for a boarding place. I had my work, and I feel perfectly confident that a girl can get fifty good jobs to one good boarding house. My first experience was in a good looking brownstone house of the old fashioned type on a nice street in the Eighties, where I secured a hall bedroom at \$8 a week. I felt quite proud of myself, for the neighborhood was good and the house looked charming.

"I soon discovered that the house was run for the benefit of the landlady's

run for the benefit of the landlady's

impossible. Two 'literary' ladies, who came to breakfast in their kimonos; some long haired men and short haired women, rive the third concert for the organization at Carnegie Hall on Sunday afternoon, April 18. A the group. It was no joy to come down to meals and it was small comfort to stay in my room, so not knowing many people in the city I generally used to go to bed

"The Raven" of Poe, recited by Mr. Bispham to the musical setting of Arthur Bergh, will be a feature.

The third and concluding concert of the Volpe Symphony Orchestra is announced for Thursday evening, March 25, at Carnogle Hall. The soloist will be Katharine Goodson, the English pianiste, while Katharine Goodson, the English pianiste, several handless were missing. A cot

I think it was the lamby. Here my hall hall that took my fancy. Here my hall room was somewhat larger that the other but—a fact which I overlooked at other but—a fact which I overlooked at Greenland. What, a

Mr. and Mrs. Barclay Dunham will give a concert of songs with English text at Mendelssohn Hall on Thursday at 3 P. M.

Henry Wolfsohn announced to the holders of tickets for the postponed Hess-Schroeder Quartet concert of March 3 that these tickets will be good for the extra concert which the quartet will give in the first part of April. Prof. Hess is expected to return from Europe on March 23, when the definite date will be decided upon.

The Philharmonic Orchestra is to be increased to one hundred players for the two special concerts to be given under the direction of Gustav Mahler on the evenings of March 31 and April 6 at Carnegie Hall, and the conductor who is next season to take his place at the head of this orchestral body has arranged programmes of divan must have been used by the room's

the hope that 'rises eternal in the human breast,' saying to myself surely this will be all right. But also and alack, none of them is all right. It's simply a matter of jumping out of the frying pan into the fire. One house may be bad in one way, another in another, but there are bound to be horrible discomforts and few, very

few virtues.

"After studying the advertisements in the papers I deckled to go further downtown and try a Southern boarding house in the Fifties. Southern cooking sounded delightful, for 'Southern hospitality' is a phrase which one has long been familiar

ALL BOARDING HOUSES BAD? with, but so far as the North is concerned it a fallacy. Don't ever get taken in on that. It means poor housekeeping, shiftless methods and rank cooking.

"However, the landledy, a soft spoken

woman, quite took my fancy and hypno-tized me to overlook the discrepancies that later came to my view. She had Perhaps It's Because She Started With a Hall Bedreem and Never Was Able to Escape—The "Better Days" Type and the Southern Cooking Place. blondes and a whole list of others whom an expert, as I felt I had become, couldn't possibly place in the social category.

"The tablecloths hadn't been changed for a week or two. Stains were plainly evident and many holes stared impudently up at you. Colored watters who dently up at you. Colored watters who soiled aprons waited on table and the Southern cooking of which I had droamed southern cooking of which I had droamed a nightmare. Watery soup, tough was a nightmare. Watery soup, tough beef, rancid salad dressing, were a few

of the things I remember.
"I noticed that my landlady didn't eat in the dining room, and I feel perfectly convinced that she didn't sat the same fare either. She would have died of indigestion long ago if she had. My room, another hall bedroom, had pretty wall paper, that is the best I can say about it. It had been partitioned off from a larger room, and every word and sound of the occupants was distinctly heard. As they were addicted to bibulous pleasures it may be imagined that their hilarity and carousing soon became somewhat of a bore. Added to this discomfort, a woman who had a skylight room near by, also of a social nature, gathered around her every evening a joyous crowd and the revelry lasted well into the night.

"One week of this environment proved

that I must make another thange. From lack of sleep and proper food I had got positively weak, and in order to keep up my strength at all was obliged to go outside for dinners. Once again I began hard to get away from the habit, but sticking to it means subservience to a social caste which, even though one is mentally superior, will make one's life a weary bondage physically.

"Another thing that I hadn't learned"

see ner riends? As for the difficulty experienced in getting telephone calls, the names and cards of friends who called, that would fill a book by itself. If it wasn't one thing it was something else. Altogether the hall room problem as it exists at present in New York is a wholly impossible one.

"Another thing that I hadn't learned then was that the hall bedroom is the junk heap for the house. This is especially true of the eight dollar kind. Anything that the landlady doesn't know what to do with that has lost a leg. an arm or a caster is dumped there.

"I came from a delightful little town in Connecticut where I knew every one and where every one knew me. After my home was broken up and I found that I must earn my own living I thought I could do it much better in New York than at home. I know now that had I stayed the state of the air town of the investment in New York is a wholly impossible one.

"It needn't be so if only common sense and a little real thought and feeling are put into it. I know I could manage a string of houses and make money an anchorage in this big lonely city. It is homes that New York wants. I mean to supply them to business girls too before I die. I can't reach all, but I can some, and will gladly dedicate my life to the work so that I can save even a few from enduring the utter loneliness and bitter experiences which came to my lot when I was a breadwinner.

MEN AND THEIR MUSTACHES. The Upper Lip Fashions of Europe and of This Country.

"In Europe," the barber said, "it is the fashion for men to wear their mustaches long and trained carefully at the ends, in which shape they must be looked after at the cost of much time and trouble. Here it is the fashion for men to wear their mustaches short, which may not be quite so pretty but is vastly more convenient and comfortable, and is characteristic of the country. It is doing away with sur-plusage and keeping the decks cleared

"No man who has had his mustach rimmed short once," the barber would ever let it grow long again.

INTERMITTENT LIMPING. Painful Disease Where Rest and Care Are Most Important.

From the Youth's Companion. Intermittent limping is a disease, or rather a symptom, occurring in man, which is sometimes compared to spring halt in horses. It begins gradually with weakness, stiffness and pains in one or both legs, sometimes

shooting from hip to ankle. If a determined effort is made to continue using the affected limb all these symptoms grow persistently more severe, the leg may become quite rigid, with stretched tendons as if it were on the rack. The distinctive symptom, however, is that all these symptoms cease when the leg is allowed to rest. The limping is the direct result of the weakness and stiffness and pain. When these subside as the result of rest, which they always seem to do, then for a time there is no limp, and hence the name "intermittent

limping. When the symptoms are at their height there is a great deal of congestion, the veins are distended with blood, the leg, and especially the foot, looks dark, and there may be an outbreak of little red spots on the skin.
In conjunction with these symptoms is found another which is very significant. No pulse can be felt in the back artery of

the foot, showing that the arterial circulation is at fault. Unless properly treated this trouble may go on to very disagreeable and finally to grave results. A condition of muscular atrophy may set in, with continuous pain in spite of rest, and in advanced stages dry gangrene may develop, which calls for surgical intervention.

This trouble is believed to be caused by an insufficient supply of blood to the affected part. It is thought that the reason why the symptoms are not noticed, or rather are not upply is sufficient for the small demand. from his limb any work at all it require more nourishment.

This disease may persist for years, and to treatment is that of meeting the symptons of the sy as they arise. Complete rest in the estages is not advisable, but the amou exercise should be very strictly contr Massage and treatment by electricity often of benefit, and tonics should be gi for the general condition. Great constitution of the general condition of the should be exercised that the affected positions of the control receive no injury, such as comes from a blo or cut, because not being properly fed with blood the part is always below par in vital-ity, and gangrene may be the result. The case then becomes of course a surgical one.

Danced Highland Fling at 95 From the Chicago Daity New Scotch brawn and good old fas porridge count in the case of Mrs. K. Lasco, who lives at the Old K. Lasco, who lives at the Old Teoph Home, conducted under the direction the St. Andrew's Society of Illinois. A celebration was given at the hold a light and when the Caledonian pipe his struck up "Tullochgorum" the womm who is 95 years old, leaped from her cha and did a Highland dance in a mann which surprised herself as well as Preside John Williamson and the men and wom who attended the reception.

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